

PELPOP NEWS

SUMMER EDITION 1967 Number 13



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Pelham
PUPPETS

Marlborough, Wiltshire

Letter from 'Pelpop'

THE PELPUP CLUB,
PELHAM PUPPETS,
MARLBOROUGH,
AUGUST, 1967

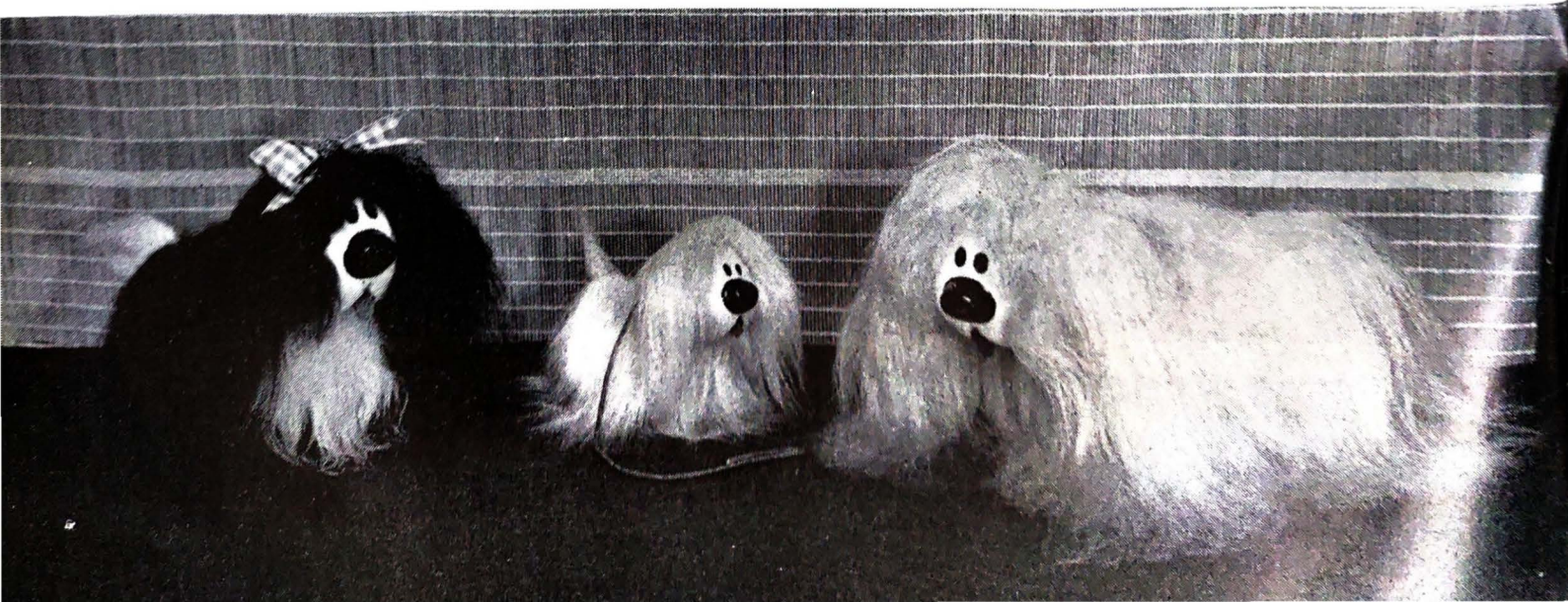
Dear Pelpups,

This is undoubtedly the YEAR OF THE DOUGAL. I would like to take this opportunity of introducing two new characters to the charming MAGIC ROUNDABOUT series they are Mrs. Dougal and a Mini Dougal — well now that really is a family! Mrs. Dougal is made from natural long black sheepskin from Scandinavia she has a white tail and chest and a bow on her head. Her price is the same as Dougal — 39/11. She can be bought only from Harrods & Hamleys. The Mini Dougal is of course much smaller and is on the Glove puppet style with a lead to make him a puppet on a string, so you can see he has a lot of play value. His price is only 12/6. Do you know from what breed of dog Dougal was taken? It was a SHIH TZU (pronounced Sheed Zoo) a Tibetan Lion Dog. They are very brave and have wonderful characters. They were the guard dogs to the Tibetan Court and the puppies were carried about in the large puffed sleeves of the Court ladies.

M. Danot the originator of Dougal has a white Shih Tzu. We have a black one with white paws and chest. It's comical to see him scuttle about and twist round just like Dougal does on the T.V.

The playwriting competition has been won by John Roberts of Natal, S. Africa (prize — 2 puppets) for his "Magic Acorn". I chose this one because it has a lot of action in it. I've put 2 plays in for 2nd prize. 1 puppet each go to David Bamber for "The Chinese Dream" and David Wood for "The Wasp Who Lost His Sting".

The photographic competition is won by Margaret Koczan from New Mexico as it has great artistic merit (prize 1 puppet). Second prize goes to Steve Parris, New Jersey, U.S.A. as it's a good action shot (prize 1 puppet not over SS price). Also a Mini Dougal will go to M. Thorburn, Leamington Spa, Kervin Joint, W. Norwood and Lennox Honychurch, Barbados.



The purpose of my illustrated pages in this magazine is to try and remind you that puppetry is not just straightforward acting miming the human actor on the live stage.

Puppetry reaches into a world of fantasy, characters can be talking teapots, shadows, arms floating out from the wall, the bellowing voice of the God of Thunder, the shrill voice of the East Wind. Characters can be invisible, suggested by a moving prop., such as a floating hat, walking boots or clanking chain with a ball attached. You can have ghosts, poltergeists and weird apparitions suggested by light, rustlings, moans, bumps or the moving of objects and things flying through the air on fine threads.

So you see puppetry at its best demands great ingenuity and creative thinking.

A great number of members have responded to the idea of forming local groups. There is a list in this magazine of members who are anxious that local Pelpups should contact them. Please take every opportunity of this — it might be the start of a great deal of puppet activity. It is quite surprising what a difference it makes when a number of enthusiasts get together and pool their talents and puppets. The first thing to agree on is where to meet — preferably somewhere a stage can be erected and left in position with space for props, scenery and a work bench. You will require electricity and some form of heating, because you will get more interested during the winter evenings and the cold will set in. Find out who is a carpenter, an electrician, a painter and a dress maker. It is much better to allocate these jobs and of course decide who is going to be the Producer. Find out which puppets each of you have got, who is expecting more in the future and who has a tape recorder.

Get down to a lot of practice and don't venture into long difficult plays too soon, if at all. I think you would be wise to start with variety — choosing suitable records for the puppets you have at your disposal. Obviously a pop group should be worked on, musical instruments are not very difficult to make if kept to simple design.

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR	NAME
2/6 for two Copies	ADDRESS.....
10/6 for 5 year Subscription	
Delete not applicable	
Date.....	

To assist and encourage these local groups I hope to organise some inter group activity. In the first place I will have competitions on group basis. I shall want a good photo of the team at work and a description of their progress and achievements, with newspaper cuttings if any. Those I select for printing will receive puppets of their choice. I am showing one group whose picture has been kindly sent to me to give you an idea.

Regrettably, I was unable to accept a kind and exciting invitation to join in an Artisans Fair in a group of stores in America.

It is organised by Shillito's and it covers selected trades from five different countries, so you can see I was greatly honoured to be selected from Great Britain, but it would be quite impossible to leave my work for all that length of time. However, Pelham Puppets will still be represented because I am sending Miss Pauline Broom, who is a fine demonstrator with a charming personality.

Miss Broom will be making puppets, demonstrating them and generally talking about them to anyone who is interested in the subject. She will be in the following stores:-

Lazarus, Columbus, Ohio	—	25th September to 30th September.
Rike-Kumler, Dayton, Ohio	—	2nd October to 7th October.
Shillito, Cincinnati, Ohio	—	9th October to 21st October.
Higbee, Cleveland	—	23rd October to 4th November.

I hope all Club members in America who can get to see her will do so and I would be interested to hear from you giving me your impressions.

Good luck with your shows.

Yours Puppetically,



For the benefit of new members, the subscription of 2s. 6d. entitles you to a badge and a year's subscription to the magazine — i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out July/August and December. If you do not renew you are still a member but you will not receive a magazine.

If you join for five years you will receive ten copies in all.

If on receiving this magazine it is your second copy and you want to continue receiving magazines please renew your subscription on this form as soon as possible.

Subscription for U.S.A. and Canada to cover extra postage:—

1 year 50 cents

5 years \$2

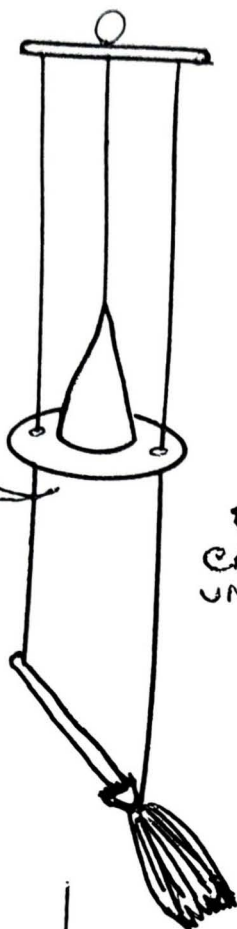
please pay by International
Money Order.

Summer Edition 1967, Number 13.

IDEAS FOR YOUR SHOWS

THE
INVISIBLE
WITCH

ROCK BAR
TO OPERATE
BROOM



Oh dear!
Shouldn't
have made
that
"INVISIBLE
POTION"
taste so
Good.

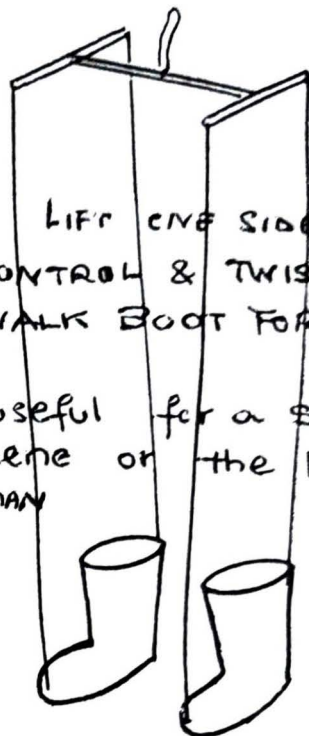
PIECE OF STIFF
CARDBOARD
UNDER MAT

STRINGS SHOULD BE
MUCH LONGER

"THE FLYING CARPET"

LIFT ONE SIDE OF
CONTROL & TWIST TO
WALK BOOT FORWARD

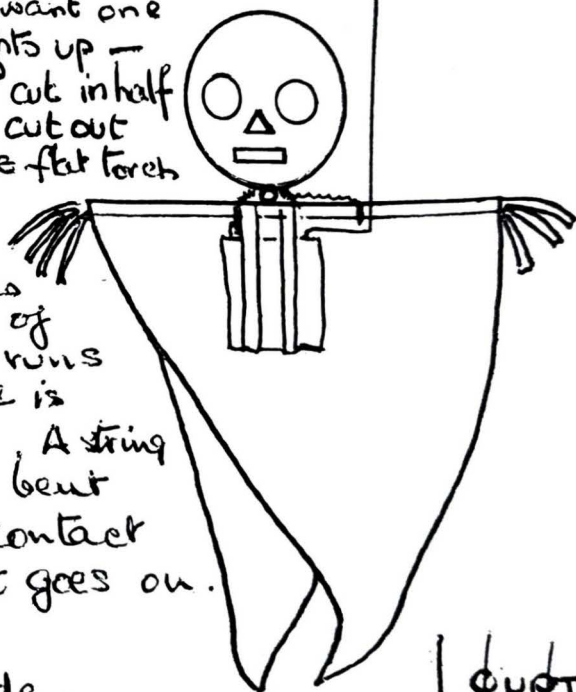
Useful for a Spooky
Scene or the INVISIBLE
MAN



AN EASILY MADE
GHOST - JUST TENNIS OR PLASTIC BALL
A PIECE OF WOOD & WHITE MATERIAL.

if you want one
that lights up -

Use hollow plastic ball cut in half
fix torch bulb inside & cut out
eyes nose mouth. Use flat torch
battery taped to bar
beneath material.
one lead from bulb goes
straight to short flap of
battery - the other runs
along under cloth & is
wrapped round bar. A string
attached to long flap bent
outwards makes contact
when pulled & light goes on.



THE
MAGIC
DUSTER
that does the
work when
everyones
asleep



THE TALKING DUSTBIN
with inhabitant inside.



PULL STRING
TO OPEN



THE WITCH'S BOOK OF MAGIC SPELLS
It opens on her command & pages turn over by use of a fan

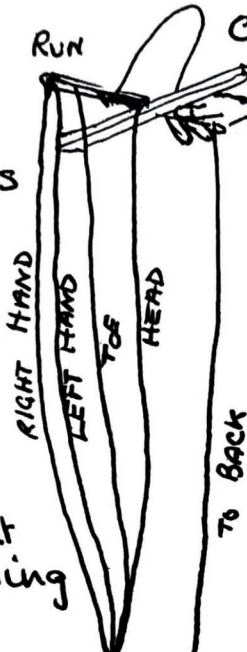
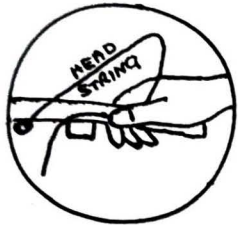
CURTAIN



OFFSTAGE

CLOWN with detachable head

HAND STRINGS THROUGH BUT TOE & NECK TIE TO SCREWEYES ON CONTROL.



Any string that requires holding up may be clamped between thumb & control

clown need have no more strings than those shown. But if you can cope with more you can add leg strings (to knee in ordinary way) & hand strings (not going through head.)



FIG.1

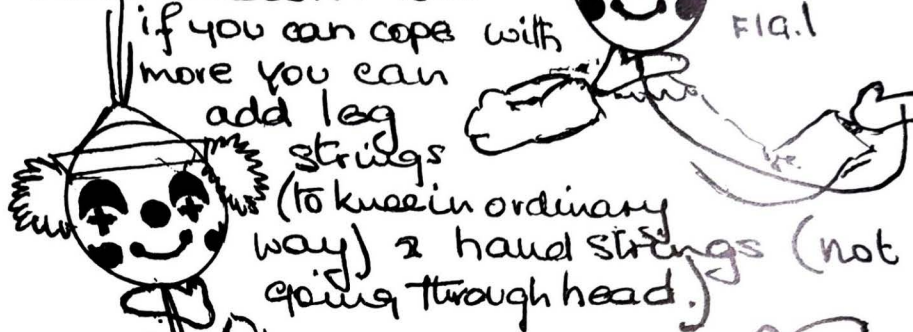


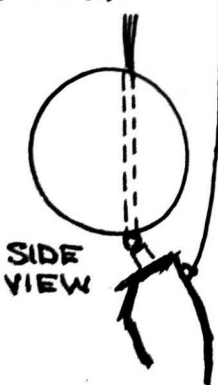
FIG.2

Holding control as shown in circle on left draw up the right hand string until hand is beneath head, release thumb & draw away hand string FIG.2.



FIG.3

Hole thru' head should be behind centre line. This keeps face forward. Use 1/4" drill.



While holding the string Supporting head take 'toe' string & pull & release string supporting head. Head will now be tossed over to foot. By pulling the neck string & releasing 'toe' string head goes back to original position.



A LOT OF PRACTICE IS REQUIRED

THE SMOKER

Use 2yds of thin plastic tubing. Drill hole just big enough to pass tube through teeth & back of head. Pass tube down back of puppet & along floor or under carpet to someone smoking. Screw eye is fixed in mouth through which a string passes.

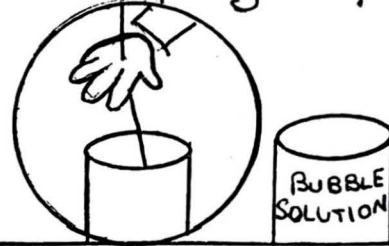


MORE PUPPET IDEAS

BUBBLE BLOWER

Fix tube in mouth as before. Buy some Bubble Solution & fix wire in hand so that it tips when lowered.

Dip & Blow
The bubbles are very effective under stage lighting



THE HOSE PIPE

Not very practical on an indoor stage but in the garden it could be fun.



WE CAN SUPPLY TUBE AT 2nd YD
YOU WANT MORE TUBE THAN YOU THINK - I WOULD SAY IT WORTH WOULD GIVE YOU AMPLE TO EXPERIMENT WITH.

THE PUFFING DRAGON

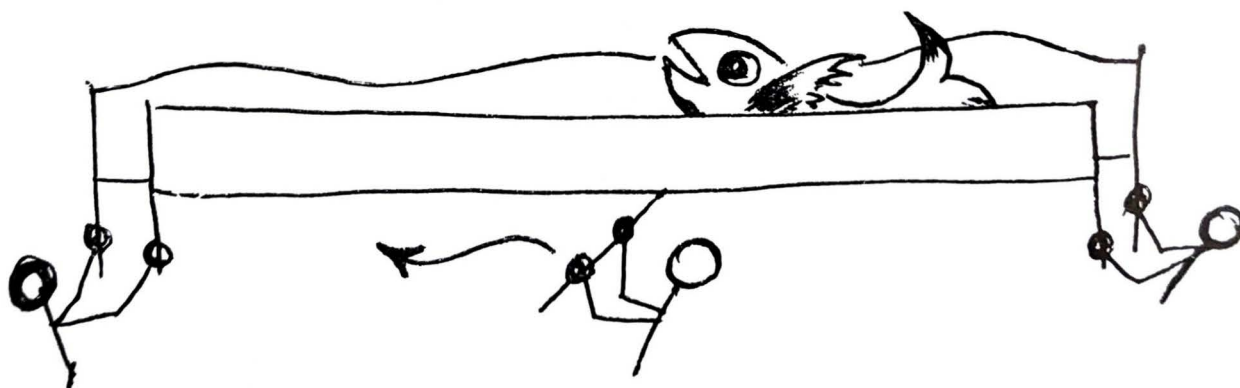
Ideally you want a hole in each nostril with a tube in each but the problem is joining them into one in the head. It may be better to let one tube stick out of the hole already in upper part of jaw see dia. below.



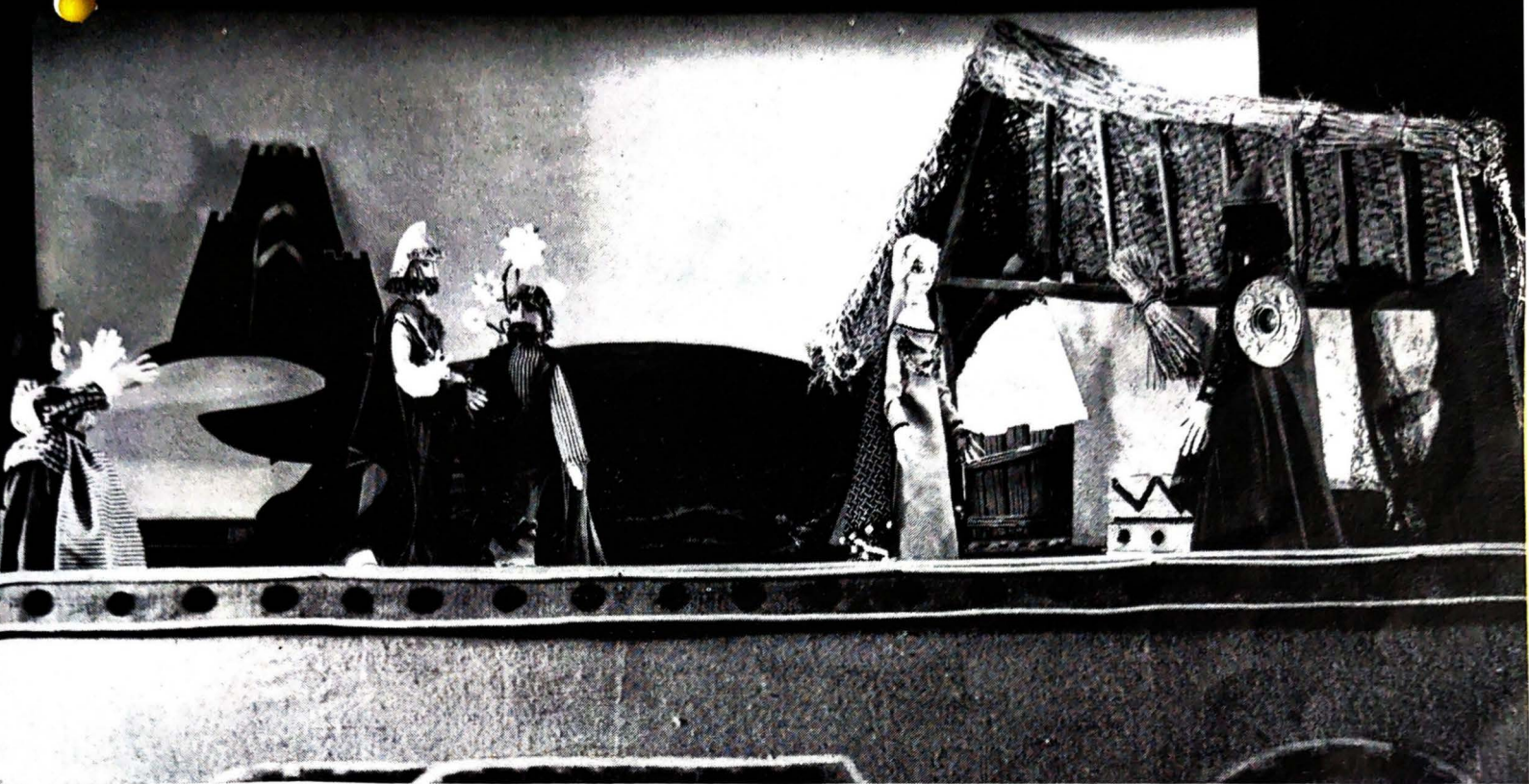


Jane Phillips of the Caricature Theatre writes . . .

. . . You asked for my views on scenery for rod puppets. The best scene-holder is a human being, as I think that the scenery in puppet plays should move as much as the puppets, and one of the most effective scenes we have is two pieces of material with sticks at either end to hold them up, which make a sea between which fishes can leap out as per set:—



The cottage scene and most of our other scenery which has to be fairly solid is set up on light stands which are often on castors. This means that the scenes can be wheeled on and off, adjusted in height according to different sight lines and also are able to turn on their own axis, which allows puppets to enter a house from the outside and be seen coming through the door to the inside.



**Jane Phillips back
stage showing
movable scenery.**



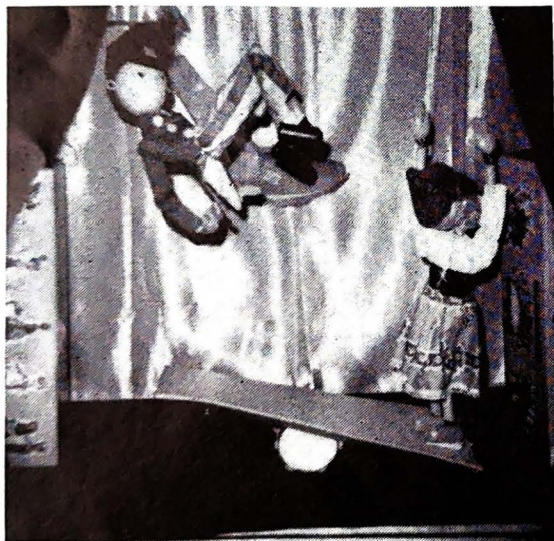
Photographic Competition

- 1 Margaret Koczan, 1331 . B . 46th St.
Los Alamos, New Mexico, U.S.A.
- 2 Steve Parris, 39 Christopher St.
Dover, New Jersey, U.S.A.
- 3 M. Thorburn, 146 Cubbington Road,
Leamington Spa.
- 4 Lennox Honychurch, Barbados
- 5 Kevin Joint, West Norwood, London

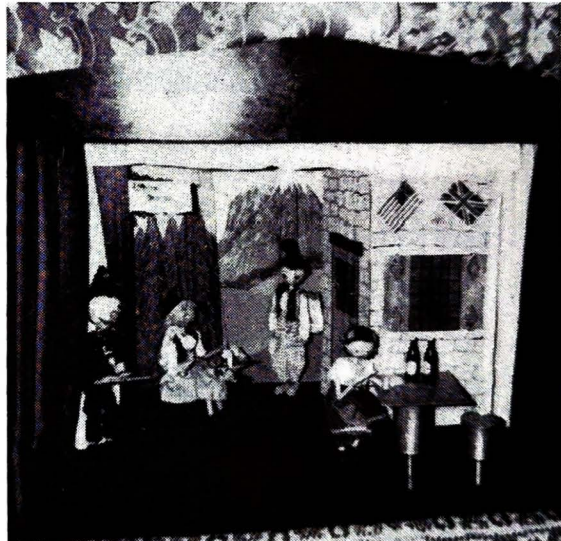


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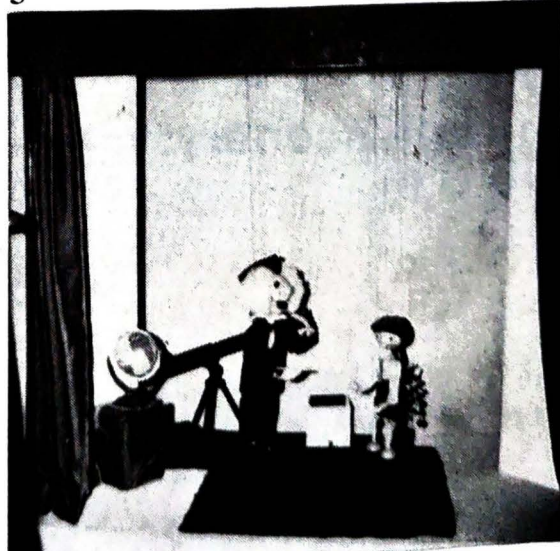
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5



The Magic Acorn

BY JOHN ROBERTS, 9 Kenwyn Avenue, Pietermaritzberg, Natal, South Africa. (14 years old when written)

Characters: GIRL (G), DWARF (D) (with glasses), WITCH (W), SKELETON (S).

SCENE I.

Scene: A forest with a log on the left. Dwarf is sitting crying on log.

(Enter GIRL) (Sees Dwarf and goes over to him).

G: Oh Mr. Dwarf whatever is the matter?

D: It's too terrible—I've lost my glasses and without them I'll never get to the Queen's party.

G: Don't worry Mr. D, I'll soon find them for you.
(looks in the grass, on the log, then notices them on D's forehead)

My goodness, how absent-minded you are—there they are right on your forehead.

D: How silly of me *(pushes them onto nose)* Now I must really be off. Before I go I'd like to warn you not to speak to the witch if you see her. If I were you I'd go home straight away before the sun sets.

G: I'll remember your warning Mr. D and I'll be as quick as I can at the shop so as to get home before dark.

D: *(Pointing to acorn on log)* I'd like to give you that acorn as a reward for helping me and now I must go

(Exit L.) (Girl picks up acorn and walks off Right) (Enter Witch)

W: That looked a nice little girl to clean my cave for me. Yes, I think I'll wait here and catch her when she returns this way.

CURTAIN.

SCENE II.

Scene: Same, Witch is seen behind a tree.

(GIRL enters Right).

W: *(from behind tree)* Would be so kind as to help an old lady, with her heavy basket?

G: *(to herself)* I'm late for tea as it is but I suppose I can't leave an old lady to carry a heavy basket *(walks towards tree. As she reaches it, W jumps out and grabs her. She tries to get away, but after a struggle stands still).*

W: That's better, Now I'll take you to my cave where you will sweep and polish for the rest of your life *(casting a spell)* Evil spirits, transport us by thunder and lightning to my cave. *(The W laughs as the stage goes black and thunder is heard).*

CURTAIN.

Note (If the scene can be changed quickly a blackout will be better than curtain as the lights can be flicked for lightning and so keep the play moving).

SCENE III.

Scene: A cave, with stone steps leading off Left. A big cauldron is on the Right.

W: Now get to work and polish that cauldron until it shines, while I fetch a dead cat for a spell.

(Exits Right).

(Girl cries as she works—finishes cauldron. Sees acorn on floor where it had dropped).

G: Oh dear! this acorn is all dusty. I'd better polish it as well *(Talks as she polishes)* What a nice little man that was; so happy when I found his glasses. How I wish he were here.

(A bang and in walks the DWARF).

D: Lucky I gave you my magic acorn which grants all wishes because I happen to know how to get out of this cave.

G: Oh Mr. D! I'm so glad to see you. I was fooled by the witch and she was going to keep me here for the rest of my life.

D: Well, follow me. Now you see these stone steps? If you go up them you get nowhere, but if you push them away like this *(they swing back)* we will soon be out.

W: *(Jumping down from steps)* Oh no you don't! it's not that easy to escape from me.

(G and D turn and run to Right. SKELETON jumps from cauldron and chases them to the centre).

W: Isn't this nice! I've now got two slaves to do the work. Now you both stay here while I get that dead cat and my skeleton will guard the secret entrance. *(Exit Right).*

(S sits on steps).

G: What ever are we going to do? But wait we've still got the magic acorn!

D: No I'm afraid it's no use; it can only be used once a month. But there is one last hope. I've heard that at midday on Sunday, a ray of sun strikes the stone steps and the entrance will open, and the W can do nothing about it. So let's hope that it's almost noon.

G: Yes I think I see a ray of light coming into the cave now!

D: As soon as the steps move run out quickly as they are only open for a minute. *(a beam of light moves about the cave until it rests on the S, which screams, breaks apart and falls into a heap. The steps move).*

D: Quickly now.

W: *(Entering Right)* No you don't! I'll stop you. *(W rushes forward but stops dead as the light touches her).*

D: Hurrah!! The witch is helpless and will never worry us again. *(D and G dance as they Exit-leaving witch still standing).*

CURTAIN.

THE END.

Note: The acorn (a real one) should have a string from it, through the girl's hand and up to the control so that it can be picked up. The chase in the cave can be made more effective by having the S and W painted with fluorescent paint, and having the stage almost dark.

The Chinese Dream

BY DAVID BAMBER, 25 Park Street, Lytham, Lytham St. Annes, Lancs., England. (Age 15.)

Characters: JANE (a small girl), AN ELF, A DRAGON, A CHINESE PRINCESS and some Chinese fairies, (they are quite important even if you only have two).

Scenery: Act one . . . Grannies living room the most important piece being a table with a model of an ivory garden and small Chinese house. I suggest a cutout cardboard picture stuck onto a matchbox so it will stand up it can be bigger but it must be very noticeable. This scenery is also used in act three.

Act two . . . A beautiful Chinese garden with 'out of this world' trees, plants and flowers. There is a small house in the background.

JANE: Isn't it beautiful. I am sure a Chinese princess lives in this little ivory house and wanders through the sweet smelling garden talking to the birds and how I wish I were small enough to walk there too. *(she sighs).*

(Enter the Elf—Jane jumps with surprise).

ELF: Oh, would you go? please say you will! The princess needs help so much. She is kept a prisoner in the house by a fierce dragon. The flower-fairies sent us a message today, they're far too weak to overcome the dragon. Only a brave human child can do that. Please come!

JANE: I don't really believe in dragons but I would love to walk in the tiny Chinese gardens, of course I will come with you.

ELF: Then hold my hand and away we go. The princess will thank you if you can save her from the horrid dragon.

CURTAIN.

SCENE II.

The Chinese Garden. Two or three fairies are in the garden.

JANE: Oh! This is the ivory garden there is the house, there is the little pond . . .

(a deep growling is heard).

ELF: And there is the dragon.

(Enter the dragon growling, the fairies scatter and hide behind the trees).

JANE: Oh! Oh! a real dragon whatever shall I do, I wish I had a sword, or a gun or even a catapult, but I must try to be helpful and see what I can do for the fairies.

(All this time the dragon is quietly growling).

JANE: I must remember to be kind to dumb animals.

ELF: What are you going to do, Jane?

JANE: I know, Granny gave me some chocolate when I finished my dinner I have got it somewhere. Here we are, I will give the dragon some.

JANE: Here dragon, nice dragon, here you are, some nice chocolate for you.

(She throws some chocolate to the dragon who grunts and growls and licks it, and then gobbles it up, he then wags his tail).

DRAGON: *(crying)* You are the first person who has been kind to me I will do whatever you want.

(Jane pats his head).

JANE: Then release the princess and be her guarddog for ever.

(Loud cheers come from the Fairies and they all come out from hiding suddenly a gong starts to sound and a beautiful Princess steps into the garden the gong goes on sounding and the Princess talks).

PRINCESS: Thank you little girl here take this ring as a reward and thank you.

CURTAIN.

SCENE III.

(The gong starts to sound again) (Jane is asleep in an armchair).

VOICE: Tea's ready Jane, come along.

JANE: *(She wakes)* Oh! Oh! I am coming Granny. *(then to the audience)* It must have been a dream, Oh, well never mind, it was a beautiful dream, but look the ring which the princess gave me, perhaps it was real, what do you think?

CURTAIN.

THE END.

The Wasp Who Lost His Sting

BY DAVID WOOD, 2 Dunspring Lane, Clayhill, Ilford, Essex.

The Wasp can be made of wool with greaseproof paper wings.

Characters: WASP, CLOWN (preferably Bimbo), KING, ANIMAL (Cat, Dog or Caterpillar) (and a manipulator as a narrator).

SCENE I.

A LEAFY GLADE

(Sound of birds singing is heard, this can be done by the manipulators whistling. Then the far-off buzz of a Wasp is heard).

(Enter WASP)

WASP: Where can it be? Oh where can it be? What's the use of a Wasp without a sting? It would be alright if I were an ordinary wasp but oh no, I'm an important one, the messenger of the Fairy Queen and it would be alright if it were an ordinary sting but it's a special one that cures diseases so when I retire from the Fairy Queen's services next month I can open a business curing diseases so I must find it . . . Oh dear.

(Enter ANIMAL)

WASP: Tell me friend of the forest have you seen my sting.

ANIMAL: No, but if I find it you'll hear me yell . . . loudly.

(Exit ANIMAL and WASP from different sides of the stage).

CURTAIN

SCENE II.

ANOTHER PART OF THE FOREST

(This can be the same scene, but with a weighted cardboard tree added) (the CLOWN is sitting beside a tree).

CLOWN: I'm a crumbling clown, I'm a jittery jester, I'm completely washed out. I knew a time when people used to deafen me with laughter at my jokes. Now I'm lucky if I hear a titter from them.

(The WASP has flown in and is listening to the CLOWN).

WASP: Oh well, we all have to face our ups and downs.

CLOWN: I suppose so, why, who is talking *(looks round at WASP)* good gracious . . . a talking Wasp.

WASP: Yes my friend . . . A talking Wasp. and as it seems you have nothing to do at the moment maybe you would assist me in finding my sting. It is a special one. that cures diseases when I sting people so I can't afford to lose it.

(The CLOWN gets up in a daze and walks to the left side of the stage while the WASP buzzes about on the right. The CLOWN's mumblings are just audible to the audience).

CLOWN: A talking Wasp . . . a sting that cures diseases . . . am I dreaming *(walks off stage left)*. Hey! look I've found it *(WASP flies quickly across stage and a few seconds later they enter from stage left)*.

WASP: Oh thank you very much it's such a relief. You have been very helpful and for your help I will grant you two wishes . . . well?

CLOWN: Me? . . . two wishes . . . good gracious I've always dreamt about this.

WASP: May I suggest a couple? Firstly you say your jokes need much to be desired. Well, I will cure this defect with my sting to make your jokes some of the funniest in the kingdom, and secondly I will transport you to the palace where the king has a vacancy for a jester.

CLOWN: That will be fine.

WASP: Good, then I will proceed in granting them . . .

CURTAIN

SCENE III.

THE PALACE OF KING FRED II

(The King is sitting on his throne).

KING: None of them have come yet, oh where can they be? you'd think they'd snap at the chance to be jester to my ROYAL SELF, the King, but so far I haven't had one entrant. *(Enter CLOWN)*.

CLOWN: Then I am the first.

KING: Ah . . . an entrant, but how did you get here?

CLOWN: Let's say I just appeared.

KING: I'll give you an audition but to be my jester you'll have to be of very high standard.

CLOWN: Well I'll get the job then.

KING: We'll see, alright start. *(through this speech the KING is beginning to laugh more heartily).*

CLOWN: An optician was sitting at his desk when a customer came in, straightaway the optician asked, "What kind of glasses would you like sir?" "How do you know I want glasses?" inquired the customer. "Ah" replied the optician, "I knew it the minute you walked through the window."

KING: Ha . . . Ha . . . Haaa you've got the job.

(The CLOWN moves in front of the KING with his back to the audience and throughout the next speech is waving his arms as if telling a joke while the KING, through the next speech, is laughing heartily in the background. The narrator cannot be a puppet but can be a manipulator's voice from backstage).

NARRATOR: The clown became very famous in the kingdom but he never forgot he was made famous by the Wasp, who lost his sting.

CURTAIN

THE END.

The Girl Who Learned A Lesson

CHRISTOPHER REICH, Huntington Woods, Michigan, U.S.A.

Character: GIRL, SCHOOLMASTER, FARMER, OLD LADY, MITZI.

SCENE I.

CLASSROOM.

GIRL: Oh, I just can't stand this school anymore!

SCHOOLMASTER: But you must work hard now if you want to be a success in later life.

GIRL: But school just isn't for me. I think I shall quit.

SCHOOLMASTER: Oh no, whatever will you do? You can't quit.

GIRL: I can get a job.

SCHOOLMASTER: I'm afraid you'll have a bit of trouble if you don't learn your studies first.

GIRL: Oh no I won't and I'll prove it! (*Exit*).

SCHOOLMASTER: Oh dear me, the poor girl.

CURTAIN.

SCENE II.

COUNTRY FIELD

FARMER: (*singing as he works*): What's that? Who's there?

GIRL: (*stomping on stage*): It's only me. I'm looking for a job . . . Do you need some help?

FARMER: As a matter of fact, I could use some help, and it sure would be nice to have some company out here. But what can a little girl like you do?

GIRL: Oh I'm very strong. I can do anything you want.

FARMER: Well . . . all right, you can help me hoe.

GIRL: Thank you . . . uh, what should I hoe with?

FARMER: Well a hoe, of course!

GIRL: I am sorry, but what's a hoe.

FARMER: Oh good heavens! Don't you know anything about farming?

GIRL: I'm afraid I don't. (*Exits sadly*).

FARMER: That is too bad for her, but I'll be better off alone, I'm sure. To think she didn't know what a hoe was! Some people are such boobs.

CURTAIN.

SCENE III.

(Grocery Store; there should be 2 small piles of cans on both sides of the stage).

GIRL: Hello . . . anybody here?

OLD LADY: (*coming from room off-stage*): Here I am, can I help you?

GIRL: I'm looking for a job.

OLD LADY: Well, I suppose I could use some help.

GIRL: Oh good. What should I do?

OLD LADY: Well now, here comes Miss Mitzi, why don't you wait on her. (*Exit* OLD LADY).

GIRL: Good morning miss. Can I help you?

MITZI: Yes, you can. I need some butter, eggs bread, milk, meat, sugar and nuts.

GIRL: Yes ma'am. Just one minute please. (*as she turns, she runs into a small pile of cans*) Oh my! (*picking up a can*) Well, here's your can of nuts.

MITZI (*tensely*): Could you put it in a bag please?

GIRL: Oh dear, yes of course (*she then runs around the store, gathering the other things, which she puts in a bag*). Here you are miss (*she picks up the bag and it slips out of her hands*).

MITZI: (*grabbing at bag*): Thank you. Gracious! I certainly am glad to get out of here (*she drags bag off stage*).

OLD LADY: (*coming from room*) Well, how did you do with your first customer?

GIRL: Very well, I guess.

OLD LADY: And how much did she get?

GIRL: Sugar, eggs, bread . . .

OLD LADY: I meant how much money did she spend?

GIRL: Oh! . . . uh . . . money?

OLD LADY: GOOD GRIEF! You mean to say that you forgot to charge her?

GIRL: I'm afraid so.

OLD LADY: (*angrily*): I think you'd better find another job . . . RIGHT NOW!

(*As the GIRL begins to run out, she runs into the other pile of cans*).

GIRL: Oops. (*she bends to pick them up*).

OLD LADY: Oh no . . . don't bother. Go on home now.

CURTAIN.

SCENE IV

CLASSROOM.

SCHOOLMASTER: Well now! Welcome back. How's your job coming along?

GIRL: Not too good.

SCHOOLMASTER: You mean to say . . .

GIRL: Yes, I've learned my lesson . . . the hard way. You were right. When we are young, the best place for us is in school.

CURTAIN.

THE END.

Pelpups Write

JOHN ROBERTS, PIETERMARITZBURG, S. AFRICA—" . . . I have formed a group consisting of the whole family as well as a number of friends. (We call our puppets "The Kenwyn Puppets"). We have given sixteen shows in the past nine months, fourteen of which were glove puppet shows, but during 1967 we hope to concentrate on string puppets. I have already constructed a bigger theatre with a proscenium opening 5 ft. long by 30 ins. high. The bridge, which is 7 ft. long I have made by constructing a number of boxes which fit together to form a rigid structure (the boxes are also used to store the puppets, scenery, lights, props, etc.). We have, as yet, only used this theatre once, when we gave a 45 minute version of "Hansel and Gretel" to about 30 ten-year-olds.

STUART LAWSON—. . . Have you any suggestions as to how to make faces for puppets as I am not very good at that?

A tennis or plastic ball with eyes, nose and mouth cut out of felt, and stuck on. Or a piece of wood roughed out with a rasp, "Surform" or penknife and prominent features applied with plastic wood).

PHILIP CLARK—The other play which I also wrote "The Egyptian Scarecrow" is also a one-act play. I tried to get on television with this one and I succeeded—I was on Cliff Morgan's programme called "Hobby Horse" on BBC Wales on 8th June. I wrote the play, made the puppets, made the theatre and recorded the play myself. There were three of us in the group, Hugh Williams, Clive Tomlinson and myself. Cliff Morgan was very impressed. We had our names in the local paper and our photographs. I now have over fifty puppets and I am still collecting.

LENNOX HONYCHURCH, ST. JOHNS, BARBADOS—During the Christmas holidays I gave a puppet show "Aladdin" at a children's party and at Easter I gave another. As I was being asked to give shows so often I decided to make a permanent stage at home and use my "Pelpup" stage for taking out.

GRAHAM KILMURRY—At the moment my friend and I are rehearsing the play that he has written. It is called "The Witch of the Wood". We are performing the play in one of your theatres which we have installed in our cellar. As we have no electricity in the cellar we have to use oil-lamps, but these help to give a creepy effect. In the play the witch tells a scary story. We planted a tray with plastic cups near the row of chairs for the audience. The tray rises and floats out of the door with the help of threads. There are a few other creepy effects which we hope will entertain the audience.

HOWARD KRAMER, SALISBURY, RHODESIA—We have expanded quite a lot since I last wrote, mainly with our large cabaret puppets. They have become very popular on T.V. We also use them on live theatre performances. In the middle of June, we are appearing in a musical revue, and at the moment we are busy making two more cabaret puppets. They are three feet high, with moving eyes and mouth. We won't be using a stage in this performance, but we will be dressed in black on a dark stage and the spotlight will be on the puppets only. Our act will probably be Maurice Chevalier singing and also Can-Can dancers. We have now an extra operator, because we found that with our larger productions two weren't quite enough. At times we each had to work three or more puppets. In a recent performance we had ten puppets on the stage at once (on TV.). This was called the Never-Never Land. We had the stage decorated in real fantasy style and it looked superb. Quite often, after a performance, people have phoned up offering us puppets. At the moment we are on a spree collecting old 78 r.p.m. records. So far we have been given well over 300 records. We find that these old 78's offer the best material for puppets. The Chipmunks have found their way to our performances. One of our large Cabaret puppets takes the part of David Seville, and Mickey Mouse, Donald Duck and Goofy take the part of the Chipmunks. We also run a series of Minstrel acts, one example being "Hello Dolly". At the end of the year we hope to put on a "Black and White Minstrel Show" with about 40 puppets. We also hope to be making a series of short films for use on Television. On T.V. at the moment is a programme called "Pinky and Perky". I think this programme is terrific, the puppets are superbly made and look so real.

GRAHAM ELLIS—" . . . we have been extremely busy producing a very successful set of Winter and Spring Season shows . . . The children's show comprises the fairy tale "Peter and the Wolf" to the famous music of Sergei Prokofiev. This is immediately followed by a short Variety Show. The adults show is an abridgement of Marlowe's "Doctor Faustus" which is followed by a "Black Theatre" cabaret. Each show (or set) lasts roughly 1 hour 10 minutes.

NICHOLAS SWINDIN, WARREN, N.J., U.S.A.—I thought you would like to know what we are doing in German Club. When my German teacher, Mrs. Holz, found out I was interested in marionettes she was so interested that she decided to put on a performance in German. Immediately she started to hunt for a box (a filing cabinet box) to make a simple stage out of. After Mrs. Holz found a suitable box she went out and found some puppets to buy. These are glove puppets, very well made and durable. Among the ones she bought are a Wizard, a Princess, a Clown and Germany's famous strip characters Max and Moritz.

ERROL OFMAN, SALISBURY, RHODESIA—I am still trying to decide between professional puppetry and marine biology. I think I will combine them and do marine biology as a profession and puppetry as a sideline. We, Howard Kramer and myself have been doing a lot of T.V. Shows lately and we are now appearing every week. We are already receiving bookings for this coming Christmas. To increase the slickness of our show and to enable us to put on bigger and better shows I have been training a girl to help in the shows, her name is Cheryl Selbin. She has picked up the art of puppetry very quickly. When we do our Minstrel Show I will be training another girl, Linda Naim, to help us, thus making it possible to have at least ten puppets on stage at a time all under proper control. I hope to film this as well in 8 mm and if I do so will send it to you so that you can see it and criticize it. We have been experimenting with "ultra-violet" or "black-light" on T.V., although colour is lost, the effect is still quite amazing.

NICHOLAS SEGAL—I have a puppet show of which the plans were shown in the Pelpup News (although in a very old issue). I put lighting in it so as to be able to floodlight the stage any colour I wish and to spotlight any puppet. I have put on quite a few plays, the script being written by myself incorporating all my puppets. Of the two best scripts I have written one incorporated a smoke bomb on either side of the stage! this produced enough smoke to fan out on to the stage and gave the effect that MacBoozle's dream, which he was relating to Mitzi in a living room, became lifelike. While there was smoke on the stage my small team, consisting of two girls, another boy and myself, changed the scenery. This came off far better than we expected. I have not used this effect recently but with the necessary precautions, i.e. loads of ventilation for the smoke to escape and a fresh air spray, I will definitely use this effect again.

M. THORBURN—Since its formation just over three years ago my puppet company has gained increasing popularity. This last Christmas we had three engagements, all three being return visits. The first was for a local old people's party, a first return visit. The third was a show at my Grammar School Staff Party, the fourth consecutive annual show. The second I leave until last because it was our greatest success so far. It was for the entire complement of my old junior school, the place where I first got a chance to perform before a large audience, and led, when I entered Grammar School, to a company being formed, which has now performed eighteen shows and the five public performances have raised a total of £12 14s. 0d. for Churches and Charities. Because of this last resounding success we have decided that it is time to turn our attention from variety shows to something bigger. In consequence next Christmas we hope to produce a full length pantomime, "The Sleeping Beauty". We shall write the script ourselves and some friends of mine in the local operatic society will help us with the singing. I am still a little worried about the problem of keeping an audience happy for quite a long time. To help to do this we hope to include spectacular sequences. Two in mind at this time are an enchanted forest of luminous trees, through which the prince must fight to win his princess, and a slapstick comedy scene in the Royal Kitchen.

SUSAN LEA, BEIRUT, LEBANON—I thought that you might like to hear about my puppets, I have a small theatre called "The Follies Puppet Theatre" and I have twelve puppets, all of them Pelham. I got my first puppet when I was seven and have built up the troupe from her. As we live in

Lebanon and only come to England every other year I don't get much chance to buy puppets so I asked my uncle to send me some puppet kits and this has turned out to be a wonderful idea as I cannot choose the ready-made puppets – so I make my own to what I want. I have given quite a number of shows at children's birthday parties and one at a cinema here. I give the shows all by myself and I can just manage four puppets on stage at a time, two hanging on hooks and one in either hand. I am beginning to get quite popular. I find the "Pelpup News" marvellous as it gives me wonderful ideas for puppets and I intend to use the violin player in my next show, thank you so much for those wonderful ideas. I use the tape recorder for the plays as this helps save a lot of bother and I am not all that clever at changing my voice! Sometimes things can get a bit hectic if the tape recorder goes wrong in the middle of the show and I have both hands full of puppets – which is nearly always the case! I now have someone sitting near the tape recorder and keeping an eye on it and everything else that might go wrong.

SUSAN RAMSBOTTOM—I am enclosing a cutting from our local newspaper which tells you of our successful puppet show. We now have 11 Pelham Puppets and Daddy has made me a stage. We made our own curtains, scenery, and are now busy making furniture and furnishings for our next puppet show during my Easter holidays. We tape our plays, etc. on my tape recorder. I have also got the book of Twelve Plays for Pelham Puppets, which has proved very useful as we are performing "The Bank Robbery" at our next show.

ANTHONY BRAND—My friend and I have a puppet club, which we call "The Rising Sun". We just built a big new stage in time for our Christmas Production "Quicksilver". We needed an old woman and as we did not have it we put grey wool on the gypsy's hair, but in order not to spoil the puppet we did not stick it. Therefore in the second act in came the "old" woman trailing behind her a long loop of wool (which finally came off!). Also the drummer had to pick up a jug, for this we perfected a sequence, but (much to my disgust) the strings tangled and the play ended up with the jug "balanced" on the puppet's nose! However, the play came off fairly successfully.

DANIEL TAMULONIS, POTTSVILLE, PA., U.S.A.—Tomorrow Paul, Cathy and myself are putting on a puppet show for the neighbourhood children. We are planning to have one show every week. The money we get from the show will go towards some new puppets. There are five shows in our presentation tomorrow, they are:- "The Secret of the Old House", a scary story with Mickey and Minnie Mouse; "To the Zoo", an amusing story about two ostriches who have escaped from a zoo; "Flight of the Bumble Bee", another amusing story using the Dutch Boy, Mitzi and an imaginary bee – since Mitzi is afraid of bees, Henry her husband wrecks the house to get rid of the bee. "Mississippi Song", an old 78 r.p.m. record acted out by a puppet. This is a good record to act out because the action is simple, the little girl in the song has learnt how to spell "Mississippi" and say's "believe me, that's enough!" The last show is "The Pixie's Spell" using Strauss's "Perpetuum Mobile". Before the music starts the curtains open a tiny bit to reveal the Pixie who is angry because too many people are trespassing on his property. He casts a spell saying that if any one comes on his property they will float away. The curtains close, then the music starts, the curtains re-open to reveal two people having a picnic, the boy asks the girl for some coffee, she goes to get it and it starts to float away, she floats after it and disappears into the sky. The boy gets up and then he too floats away. A jug of milk floats up after them, then Red Riding Hood enters looking for the girl, she too floats up, then the horse comes galloping in and keeps galloping into the sky. More people keep coming and going into the sky. The Gypsy enters getting ready to steal the picnicker's cake, she jumps at it but it floats away, she screams "Black Magic" but she floats away on the table cloth. The Pixie too gets caught in his own spell and starts to float away, then the floating people realize that it is the Pixie's fault and chase him in mid-air. This frightens the Pixie and he breaks the spell, the people all fall out of the sky and land on the Pixie, then they all get up and walk away, the pixie too crawls off as the curtains close.

DAVID MOODIE, BERNARD LODGE, POST BOX 75, SPANISH TOWN JAMAICA.—An awful lot has happened since I last wrote to you. Before I start, thank you for sending me the King and Queen I ordered. They really are marvellous and fit very nicely into our "Sleeping Beauty" production. Before I tell you all the news on my theatre, I must let you know about a visit we had (I and my parents who run the Arcadian Marionette Theatre) from Eve and Francois Dupont ("The

Dynamic Duponts" they are called) professional puppeteers. They really are wonderful. I did a "command" performance for them of my "Legend of Swan Lake" and they said they found it very professional and enjoyed it very much. Have you ever heard of them before? They have had a season at the London Palladium. Enclosed is one of their posters. They also showed two of their marionettes for us, "Freckles", a little boy (2 ft. 3 ins. high) and Marie Louise the Stripper (she actually smokes a real cigarette in a holder), she's about 2 ft. 6 ins. high. Now, our theatre is doing wonderfully well. I have been offered two engagements during the summer. The first, for which I am being paid £5 (this money I am sending to the Newlands Orphans in Hull over in England), is "The Sleeping Beauty" at the Jamaica Institute. This production is very lavish and beautiful and I promise you a scene (photo) from it, by the end of next month. The show is on July 1st. Then I'm opening at the new "Little Glyndebourne Theatre" – you know the Glyndebourne in England; well, this one is built by a retired actress Roma Presano (she has played on Broadway and on the London stage and sung at Covent Garden), it's like a medieval castle. In the middle chamber which leads up to the battlements my theatre will be placed. It's huge really, I think I told you the measurements before. I'll have my own backstage room to leave all the different costumes and sets, etc. in. I'm doing four shows there, all full cast and different scenery and costumes for each. On August 3rd "Sleeping Beauty", August 5th "Swan Lake", Eric Bramall's play "Bluebeard" and finally, and if this one is a great success it will be a fine achievement, a specially adapted "Rebecca", from the story by Daphne du Maurier, for marionettes. We've got the Manderley setting, French windows and all for that! I'm trying to boost up Pelham Puppets as much as I can so perhaps I'll find you a few more buyers. Some have already told me they are interested. I'll let you know later. Programmes are being printed, about 400, for my season, shall I send you one? I'm also going to send my order for your next two magazines. I should like to hear from other Pelpups in the U.K.

WENDY SPRIGGS—In Stratford there are very interesting puppets, in a little old shop, I'm afraid I don't remember the address, but inside the professor has a lot of Pelham Puppets on sale and to my surprise a Knight in Armour which is 100 years old and worth £60. Also he has three Burmese puppets which are 60 years old. The Knight is about 3 ft. high and is clad in *real* armour. This shop really fascinates me and I think I'm lucky having such a good shop so near.

CAROLYN DAW—Fourteen of my friends and I have formed a group and are calling ourselves "The Devonport Puppeteers". We are a large group and have twenty-one puppets as well as some home made ones. A useful tip for funny plays is to use crazy-foam. It can be used in many ways and will not harm the puppets. Cakes and pies can look effective if colouring is used.

JEFFREY GREEN, LONDON, ONTARIO, CANADA—I am an avid puppet fan, having thirteen marionettes and five hand puppets (which I use for narrators), lots and lots of furniture and backgrounds, a good stage with lighting and pull curtains, and lots of ideas in my head for new plays. I have enclosed a picture of my stage and its "players". My friend and I make all kinds of shows, and we call our theatre the "J. and G. Agency" for many reasons. We've got a small marionette, too small for the stage, which we call our mascot and we are even making a national anthem for our agency. So you see, we do want to join your club.

SHARON BALDAUF, SANTA CLARA, CALIFORNIA—I feel that you should put a tummy string and a toe string on all your clown puppets. This would enable them to do perfect headstands.

GARETH LEWIS—My act was part of a variety concert and Nativity play produced and conducted by my mother for our "Band of Hope", which played for three nights and was a great success, especially the puppets. I used ten of my fourteen puppets and for the "Pop Group" had to engage the help of my mother and seven-year-old sister. Although I had the Pelham stage I had to have a new stage made much larger (four times in fact) so that it could be placed on the main stage so that everyone in the audience would have full view of the puppets. My puppet show was the first one ever to be seen in this Valley and was very much enjoyed.

COLIN CLEWS, 45 THE OVAL, OUSTON, CHESTER-LE-STREET, CO. DURHAM.—I am writing to tell you about our Christmas shows. We started them by performing at a Women's Institute at which we received £1 for performing. Our next show was at an orphanage where the children sat very

quietly while we prepared our stage and puppets. They all thought that the skeleton was the best and they wanted to see it again but we had nothing else prepared for him so we had to disappoint them. Our third show was at a Community Centre Christmas party. When we had finished our show we were asked to perform at another party which was on the same night. We decided to perform and got another £1 for it. Our last show was performed at an Infant's School Christmas party. After this show we were photographed and interviewed by a reporter and our photographs appeared on the front page of the local paper. I enclose a cutting from it.

(An excellent write up – congratulations to you all.)

I would like a pen friend from anywhere in the world about 13-16 years old, not necessarily interested in my hobbies which are coin collecting and puppetry.

CHRISTOPHER CAINE, 6 OARSIDE DRIVE, WALLASEY—Thank you very much for your card and thank you also for placing my request in the summer edition of your magazine. I hope it will prove successful. I have enclosed the membership fee of two shillings and sixpence with this letter.

The Oarside Puppet Company was founded four years ago in 1963. At that time we only had fifteen puppets, one very small theatre and a membership of three. Since then everything has grown; we now have over forty puppets, (home made and Pelham Puppets), a membership of eight; and a theatre nearly four times the size of the one with which we started. At the moment the theatre is built of wood, but we soon hope to rebuild it with Dexion.

The lighting system is our most up-to-date piece of equipment and we are very proud of it. There are six front of house spot lamps and eight front of house floods. (The spots are extremely useful for dramatic plays). On stage there are two batten fixtures, each containing seven bulbs. Each has its own compartment into which colour slides may be fixed. At the moment we are very busy making a set of floodlamps for the cyclorama.

The whole lighting system is on a tri-colour lighting circuit and very dramatic effects can be obtained. Each channel incorporates a switch, dimmer-switch and a fuse.

All of our shows have been very successful and each has been a more ambitious production than the last.

DAVID KAY, 19 PRIMROSE GARDENS, OUSTON, CHESTER-LE-STREET, CO. DURHAM.—I am writing to tell you about the time another "Pelpup" (Colin Clews) and I appeared on Tyne Tees Television with our puppets. The programme was called "Fanfare" and was a talent programme.

The puppets we used were the two skeletons and we made up a very amusing dance to the tune of "Wheels". The record is by the "String-a-longs" and is very good for many dances for the puppets. We did not win with our act but we were very proud to think that we had at least appeared on Television. For performing we each received record tokens to the value of £2.

Colin and I have now been chosen to appear in a show at Sunderland entitled "T.V. Showtime".

Since the last time I wrote to you, our puppet group "The Oustonettes" has been flourishing. We have appeared at many clubs and we visited a childrens home and we were really appreciated there.

The Play-writing Competition is always open. Plays received will be filed and judged just before making up the next magazine. Please remember these plays must be original. Try and get as much action into them as possible. That is what makes a good puppet play. Clear writing and layout will be considered in judging the winner. Please be sure to put your name and address at the top of your play. Two puppets are awarded for first prize and one puppet for second prize.

As the photographic competition is so well supported, this will remain a regular competition that is open all the time. You should attempt to capture some movement in photographing your puppet or puppets. Actually Black & White pictures are better for printing, so they stand equal chance with colour prints.

The following would like to hear from Pelpups living in their areas, with a view to forming local puppet groups:

CHRISTOPHER CAINE, 6 Oarside Drive, Wallasey, Cheshire.

JONATHAN SEDGWICK, "Aisling", Strand Road, Sutton, Dublin.

RONALD NYBERG, 10559 S. Worth Avenue, Worth, Illinois, 60482, U.S.A.

PETER ELLIS, 631 Marton Road, Middlesbrough, Yorks.

IAN SMITH, 37 Connaught Road, Worthy Down, Winchester, Hants.

IRIS STEVENS, Spa House, Nottingham Lane, Weymouth, Dorset.

LOUISE SOMERSET, White Wickets, Boars Head, Crowborough, Sussex.

JEREMY BLAKE, 3 Mountfield, Faversham, Kent.

JOHN HENRY, St. Martin's School, Victoria Street, Rosettenville, Johannesburg, S. Africa.

JULIA SMITH, 10 Intake Avenue, Mansfield, Notts.

EDWARD BAXTER, 49 Rosebury Road, Fulham, London, S.W.6.

K. K. BULL, 5 Alders Close, Lodge Park, Redditch, Worcs.

DAVID DREW, 7 Yapley Close, Winscombe, Somerset.

LOUISE ALBONE, 137 Highland Park Blvd., Willodale, Ontario, Canada.

P. CLARKE, The White House, Newlandy-Woodon, Essington, Nr. Wolverhampton, Staffs.

SCOTT HILLIARD, 327 Poinsettia, Coronel del Mar, California.

MARTIN PICKFORD, 40 Saxon Street, Stepenhill, Burton-on-Trent, Staffs.

ANDREW BEAUMONT, Newsagents, High Street, Nailsea, Nr. Bristol.

R. WACE, Pound Farm, Dunsfold, Surrey.

ARCHIE MCINTOSH, 2 Hadrian Way, Grahamsdyke, Bo'ness, West Lothian, Scotland.

MARY MARTINA, Oleon Road, South Wales, N.Y., U.S.A., would like a pen friend from Italy, a girl, aged 9-10, hobbies swimming and puppetry.

MARY RAE, 15 Sandy Way, Walton-on-Thames, Surrey, would like a pen friend, a girl, aged 12-14, living in India, Japan, Greece or Russia. Hobbies Guiding, reading, stamp collecting and puppetry.

CHRISTINE ROBERTS, 36 Boundary Road, Cheadle, Cheshire, would like a pen friend aged 11-12 in Switzerland New York or China, boy or girl, who can read and write English. Hobbies swimming, pets and puppetry.

DAVID STAMP, 58 Fern Avenue, Jesmond, Newcastle-upon-Tyne, would like a pen friend from Germany or Austria, aged 8-10, English speaking, hobbies puppetry and reading.

JOHN ELY, 4 Sassoon Cottages, Cottinmore Crescent, Walton-on-Thames, Surrey, would like a pen friend, girl or boy, aged 8-11 in Scotland or his own area. Hobbies gardening and puppetry.

JANET ALDERSON, 38¹/₂ Hope Lane, Baildon, Yorks., would like a girl or boy pen friend living in China or France, aged 13 or 14.

DAVID MOODY, 19 Poppymead, Stevenage, Herts, would like a pen friend aged 15, hobbies stamp collecting, car-racing (model), and puppetry, reading.

MARI ANN MAIDA, 38 Lawrence Terrace, Portsmouth, Rhode Island, U.S.A., would like a pen friend, boy or girl, aged 12-14, anywhere in England, preferably London. Hobbies Pop Music, collecting things about England, Art, Writing, Ski-ing and Sailing.

YVONNE CARR, 10 Coronation Avenue, Alsager, Stoke-on-Trent, Staffs., would like a pen friend in France, Switzerland or Holland, aged 10-12, hobbies horse riding, swimming, reading, nature study, and puppetry.

JANICE LORD, 11 Skelton Drive, Marske, Redcar, Yorkshire, would like a pen friend in America or Switzerland, girl or boy, aged 10-12, hobbies swimming, skating, reading and puppetry.

BRYAN ROE, "Harwen," Adelaide Road, Glenageary, Co. Dublin, would like a pen friend in any European country, preferably France, girl or boy, who can speak some English, aged 12-13. Hobbies puppetry, cycling, swimming and pets.

SARAH DEWDNEY, 107 Hesters Way Road, Cheltenham, Glos., would like a pen friend in Switzerland or Holland, a girl aged 9-11, speaking and writing English, interested in Animals, Reading, Stamp collecting and puppetry.

SHELLEY RHODES, Tantallon, 15 Oakhurst Avenue, Rondebosch, Cape Town, S. Africa, would like a pen friend in Austria, Switzerland or Germany, and would like it if she could be written to in German. Interested in Reading, Puppetry, Music and Cookery.

KATHLEEN PARKER, 83 Bevan Lee Road, Cannock, Staffs, would like a pen friend from any part of the world able to read and write English, aged 11, interested in puppetry, riding, acrobats and music.

LINDA MANDLEY, 78 Ashby Road, Hinckley, Nr. Leicester, would like a pen friend aged 13-15, a boy in France who can speak English. Hobbies ballet dancing and the theatre.

JANET MACMILLAN, 15 Dolman Road, Aston, Birmingham, 6, would like a pen friend, a boy, aged 13-16, interested in music and puppetry.

SUSAN BUCKLEY, 27 Grange Road, Cheesington, Surrey, would like a girl pen friend in Canada, America, or Australia, aged 8-10 hobbies reading, coin and stamp collecting.

PAULINE BISHOP, 5 Ludlow Avenue, Taunton, Somerset, would like a pen friend in Australia, America or Canada, aged 12-14, interested in swimming, puppets, pop music and making soft toys and knitting.

ANNE THIRKETTLE, 282 Oldham Road, Middleton, Nr. Manchester, would like a pen friend, aged 12-14, in France, able to read and write English. Hobbies swimming, puppets, pop music, stamp collecting and skating.

CHRISTOPHER WHITEHOUSE, 59 Tidenham Road, Ely, Cardiff, would like a pen friend living near Cardiff, hobbies puppetry, writing, drama, swimming.

HELENA TERLEZKI, The Cedars Hotel, Llanishen, Cardiff, would like a pen friend in U.S.A., Australia, France, Italy or Canada. Aged 10-14, hobbies swimming, horse riding, athletics, puppetry.

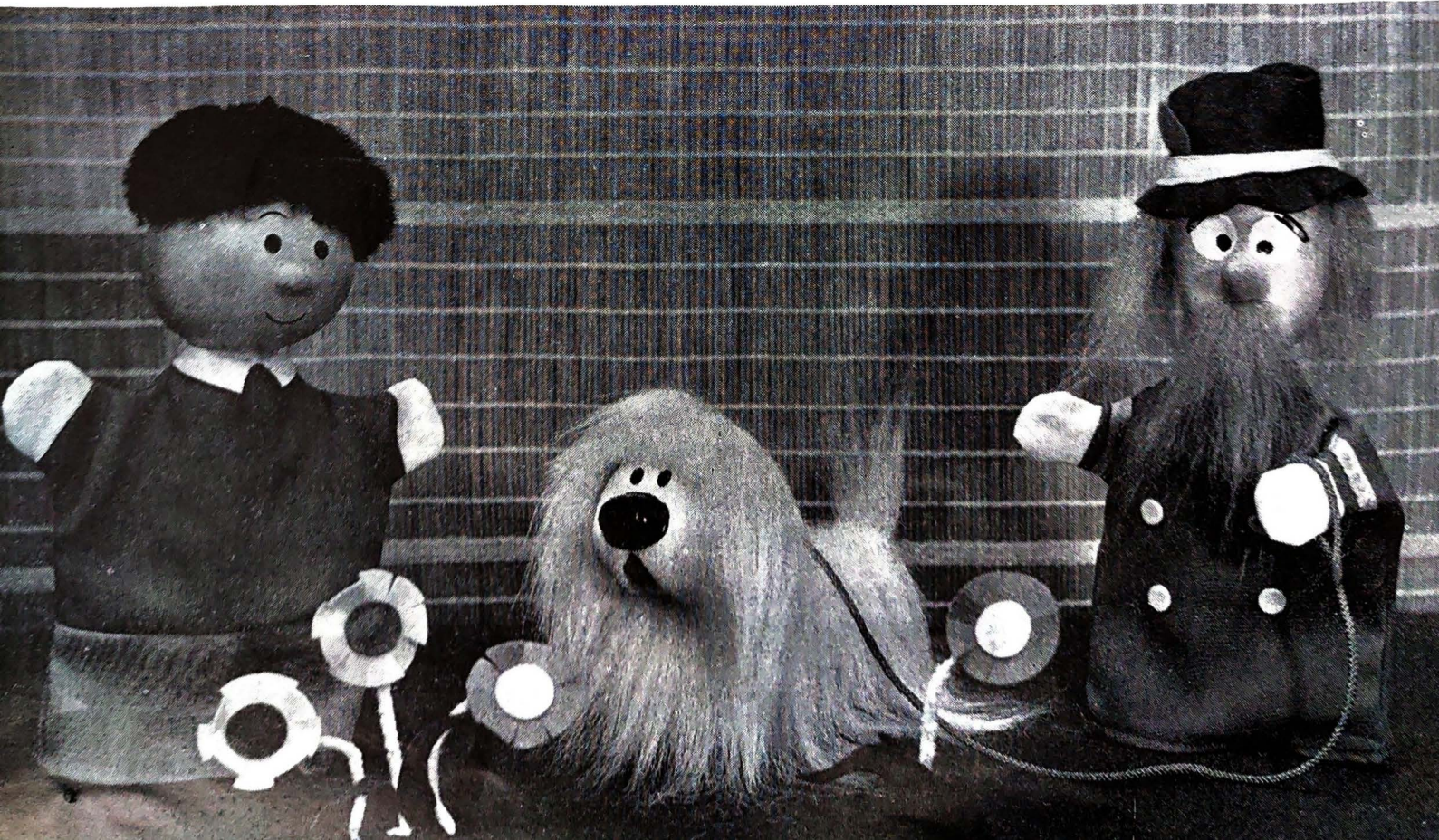
KATHRYN SEYMOUR, 5 York Road, Worthing, Sussex, would like a pen friend in Switzerland, aged 8-10, interested in ballet, reading, Brownies and swimming, able to write and speak English.

Showing M. Danot (on right)
with Pelpop, on visit to factory.



Introducing a new range of Glove Puppets

Florence, Mini Dougal and Mr. Rusty. Price 12/6 each



A new Keith Anderson Puppet Show is soon to make a tour of South Africa. A free adaptation of Hans Christian Andersen's "The Little Mermaid" and a variety of other performances will be presented.

Keith Anderson, Tim and Margaret Heale, Trevor Dwyer, eight operators, forty puppets and ten miles of nylon string will make up the cast of this, the most spectacular puppet show ever presented here.

The entire production is designed by Keith Anderson, who also was responsible for writing the script and making all of the puppets. This young man is generally regarded as a leading puppeteer, and this show only goes to prove that he is without doubt in the forefront of the puppeteers.

The puppets are all made by a new process which makes for greater realism and are exquisitely beautiful; seven mermaid puppets are used in the play, and it will at once be noticed that swimming is one thing that puppets can do better than the human actor.

Amongst the variety numbers will be "Winnie the Pooh" a short adaptation of the delightful A. A. Milne story. The puppets for this spot have been made by Helen Rooza and are so beautiful that I, long a fan of Winnie, Kanga, Piglet and the rest, was sorely tempted to steal them. They were made from the original drawings and are sure to arouse squeals of delight from all who recognise them, as all will.

Then there is "I like Onions" a skit on the current popular hit tune; The Opera Singer who does a witty take-off of the Prima Donna; and the "Baby Boogie Woogie".

Also on show for the first time in South Africa will be twelve exquisite antique Javanese Puppets three hundred years old which will take part in a "Fantasy of Light and Colour". This is bound to appeal mainly to the more adult in the audience and is a more than interesting theatrical experience.

This is a show such as I have rarely seen, it is not to be missed by anyone who has the ability to suspend disbelief and be entertained.

The two pictures show Keith Anderson's theatre as it was a few years ago.





Robert Alderman

David Shepherd

Stephen Fitzjohn

Martin Shepherd

John Alderman

AN ILLUSTRATION OF GROUP ACTIVITY

Photography by Finchley Press

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